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Papua; p'-pua, *päpoó-ah*.

Proa; prah-u, *prü-oo*.

Rattan; ro-t'n, *rotän*.

Sago; sa-g', *sägo*.

Sapan; s'-p'ng, *sepäng*.

Sarong; sa-r'ng, *särong*.

Doubtful etymologies:

Camphor, cinnamon, and veranda.

Remarks on this paper were made by Messrs. Eggert, P. O. Kern, H. Schmidt-Wartenberg, E. Lewis, and the author.

4. "Lenau's Nature Sense." By Dr. C. von Klenze, of the University of Chicago.

As I intend publishing an extended article on this subject, a few remarks will here suffice. Lenau was born in 1802 and died in 1850, and hence lived at a time when "Weltschmerz" and "Zerrissenheit" characterized almost all literature, not only in Germany, but elsewhere. With these was generally coupled intense subjectivity. In his case this subjectivity is even more morbid than in many of his contemporaries, as his whole life was darkened by a nervous disease which, from 1844 on, developed into insanity. With his morbidity he combined altogether exceptionally fine artistic feeling. Hence, his view of nature is generally one-sided, morbid, but always artistic. Like Werther, when he becomes hopeless (cf. Werther's letter of Aug. 18th, a most helpful passage for an understanding of the modern nature sense), Lenau is in the great majority of cases struck with the decay in nature. So the primæval forest suggests the mortality of things and decay (in "Der Urwald"), and autumn is not the season of "mellow fruitfulness" as in Keats' Ode to Autumn, but of death and decay in nature. He speaks of "Todesleiden" of nature in autumn (*Das Kreuz*), or he says "'s geht wieder an's begraben," "die Wälder sind gestorben" (*Herbstlied*), the wind in autumn is "Sterbseufzer der Natur" (*Herbstklage*)—and many other passages. But sometimes all creation seems a form of death or of grief, "überall grüsst dich Verderben In der Geschöpfe langen, dunkeln Gassen" (*Einsamkeit*), or he speaks of "Der grosse und geheime Schmerz der die Natur durchzittert" (*Der traurige Mönch*), and so forth in many other passages. Hence, dew is often interpreted as a tear of heaven, and once a ravine even as a wound of nature (*An die Alpen*). Nature almost always seems cruel to him, "Das Menschenberg hat keine Stimme Im finstern Rote der Natur" (*Aus!*), and all through the poem, *Die Zweifler*, runs the conviction that nature is a monster. Yet the beauties of nature are a keen joy to him, and he often takes refuge in nature. He longs for the ocean (*Der Maskenball* and elsewhere), speaks of the woods as a proper

place where a sore heart should take refuge (*Guflucht* and other passages), and praises especially the mountains as great consolers (*An die Alpen* and other poems, so especially *Beethovens Büste*). His *Faust* goes to the mountains, as does Byron's *Manfred*, to escape his doubts. Although Lenau vastly prefers the sad side of nature and describes sad spots with particular skill (so *e. g.*, *Asyl*), he is not altogether blind to her bright side. Spring with its blossoms always delights him (see particularly *Frühling*). Lenau betrays his artistic tact especially by his use of nature as a background. This is true in dozens of poems and especially in his *Faust*, where the ocean and the primeval forest are constantly associated with a titanic individuality, furthermore in *Don Juan*, where the woods, steeped in sensuous beauty, are associated with the famous sensualist. Lenau is fond of light effects, particularly of effects of moonlight (cf. especially *Schifflieder*), yet he is by no means as fine an observer in that or in any other direction as the modern landscape-painters. In spite of his genuine love of nature, his knowledge of her is not very extensive and his eye is not trained for small details, as was, for instance, Goethe's (cf. *Werther*, *Das Veilchen*, *Das Blümlein Wunderschön*, etc., etc.),—the Alps, the ocean, and the forests are the main objects of his admiration. Yet his keenness of observation grew and, shortly before he became insane, began to reach an extraordinary degree of perfection (cf. his letter of Sept. 20, 1843). His correspondence, especially the letters given in Schurz's life of Lenau, and in Frankl's *Lenau und Sophie Löwenthal*, Stuttgart, 1891, is valuable for a study of the evolution of his nature-sense and the part nature played in his life.

For literature on Lenau, besides Frankl's book just mentioned, I refer to Max Koch's edition of Lenau in Kürschner's *National Literatur*, vol. 1, p. xvii and p. xlix.

The paper was discussed by Professor Heller, Dr. Eggert, and the author.

President Carruth appointed the following gentlemen a Committee on Organization: Professors G. E. Karsten, H. Schmidt-Wartenberg, G. L. Swiggett, Ch. B. Wilson, and W. M. Baskervill.

The following telegram was received and read to the Association: "Northwestern University invites you to hold next meeting at Evanston.—Henry Wade Rogers."

5. "Modern High German *t* for Germanic *p*." By Professor George Hempl, of the University of Michigan. The

paper had been misstent and could therefore not be presented. It will appear in *Modern Language Notes*.

The meeting adjourned at 12.10 p. m.

THIRD SESSION.

The meeting convened Tuesday afternoon at 2.10 p. m.; President Carruth in the chair. A telegram sent by the Secretary of the Modern Language Association was read: "Next meeting of the Association at Cleveland; President: Calvin Thomas."

The reading of papers was then continued.

6. "The Employment of the Foreign Language in the Class Room." By Professor Carl Osthaus, of the University of Indiana.

Remarks were made on this paper by Professors S. W. Cutting, Henry Cohn, von Klenze, Eggert, Karsten, Baillot, and the author.

7. "Shakespeare's Present Indicative *s*-Ending with Plural Subjects." By Professor C. Alphonso Smith, of the University of Louisiana.

This paper was discussed by Professors Blackburn, Eggert, E. Lewis, Bruner, Henry Cohn, Tolman, and the author.

8. "Thought and Sentence in Disagreement; Selections from Lectures on Correspondence of Thought and Sentence." By Professor Edward F. Owen, of the University of Wisconsin.

Remarks were made by Professors Karsten, C. A. Smith, Hench and Leser.

9. "On the Old High German *Hildebrandslied*." ¹ By F. H. Wilkins, of the University of Wisconsin.

¹ This paper will be published in full in the *Bulletins of the University of Wisconsin, Philology and Literature Series*, vol. I, No. 1.